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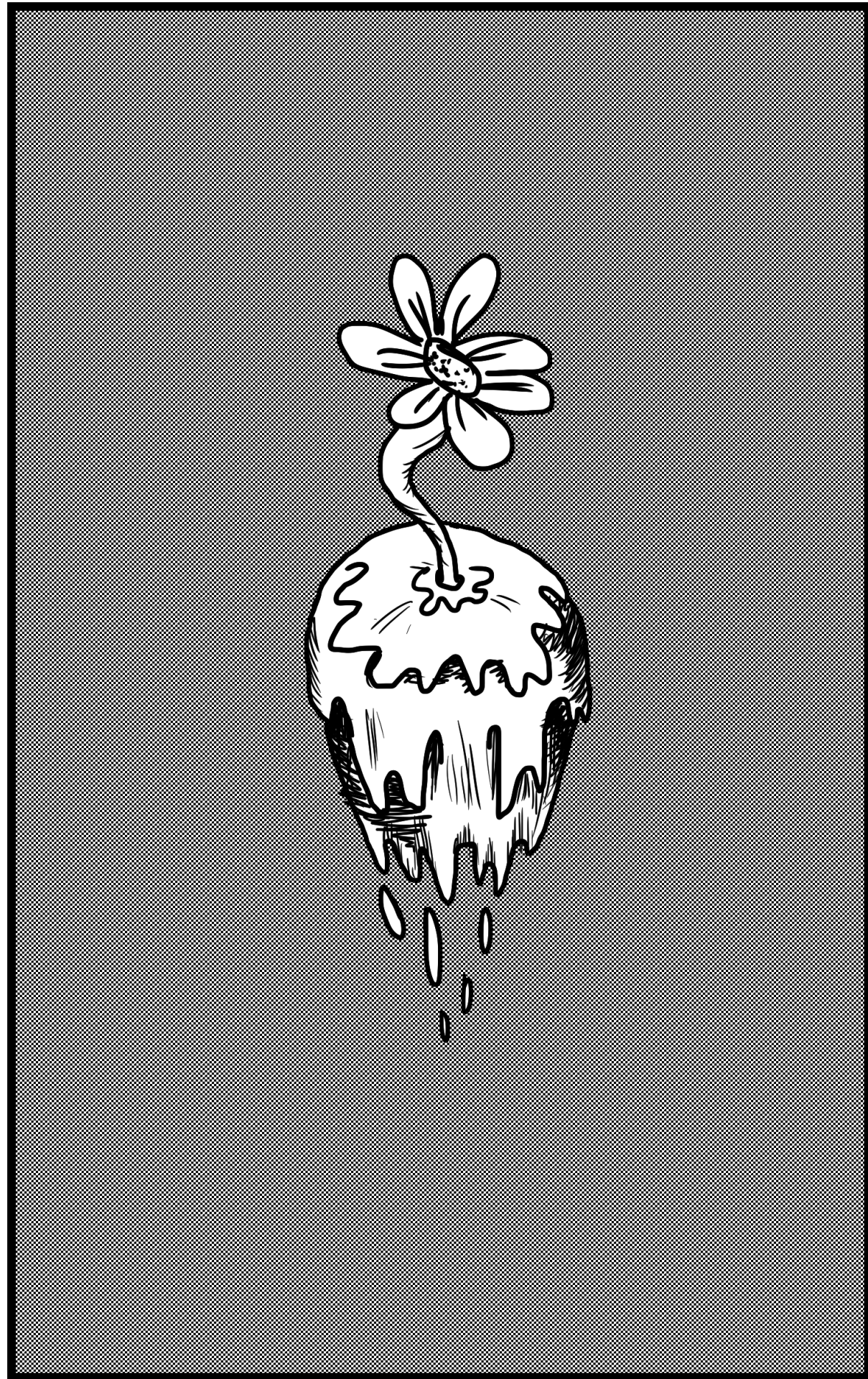
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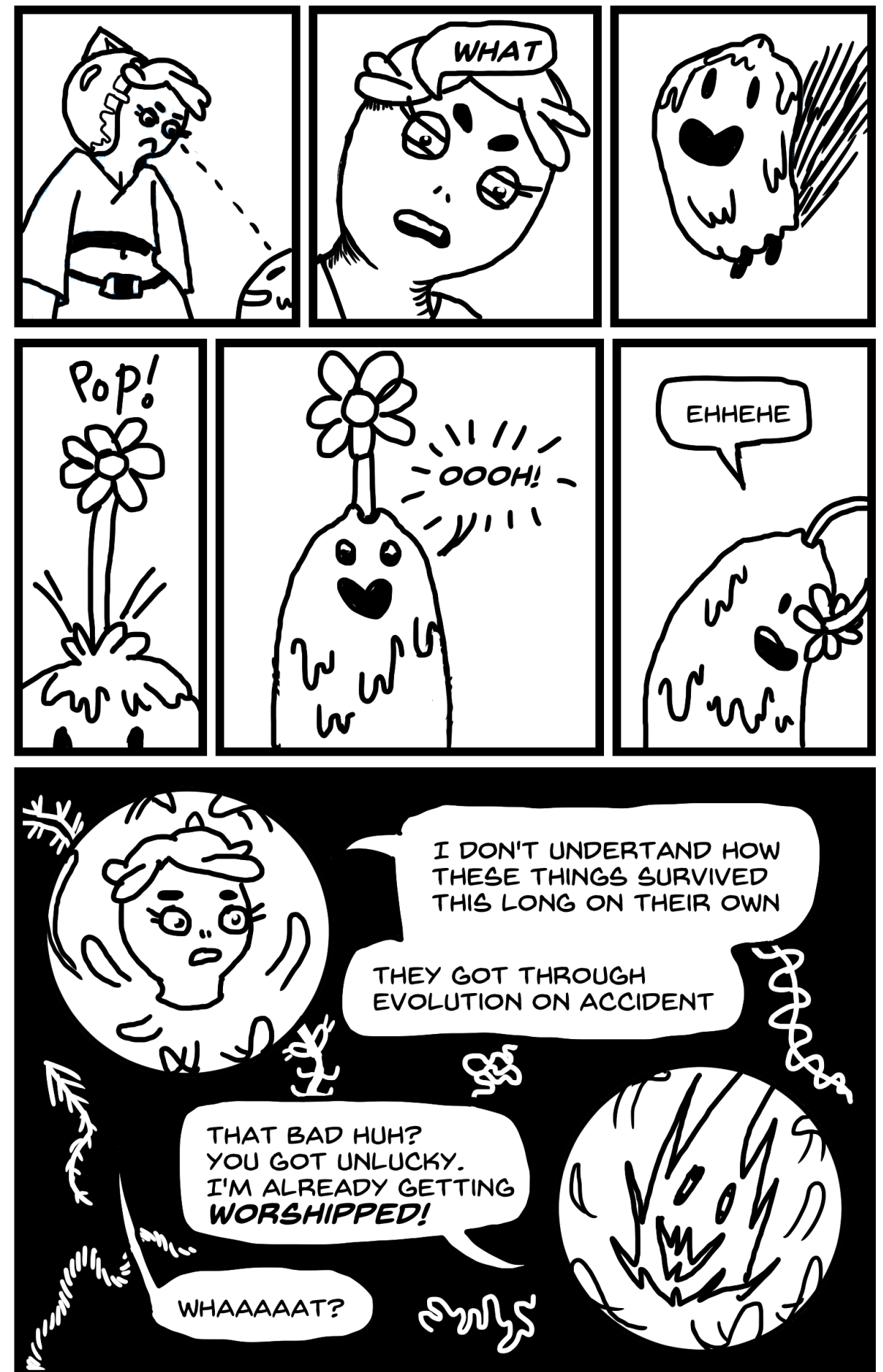
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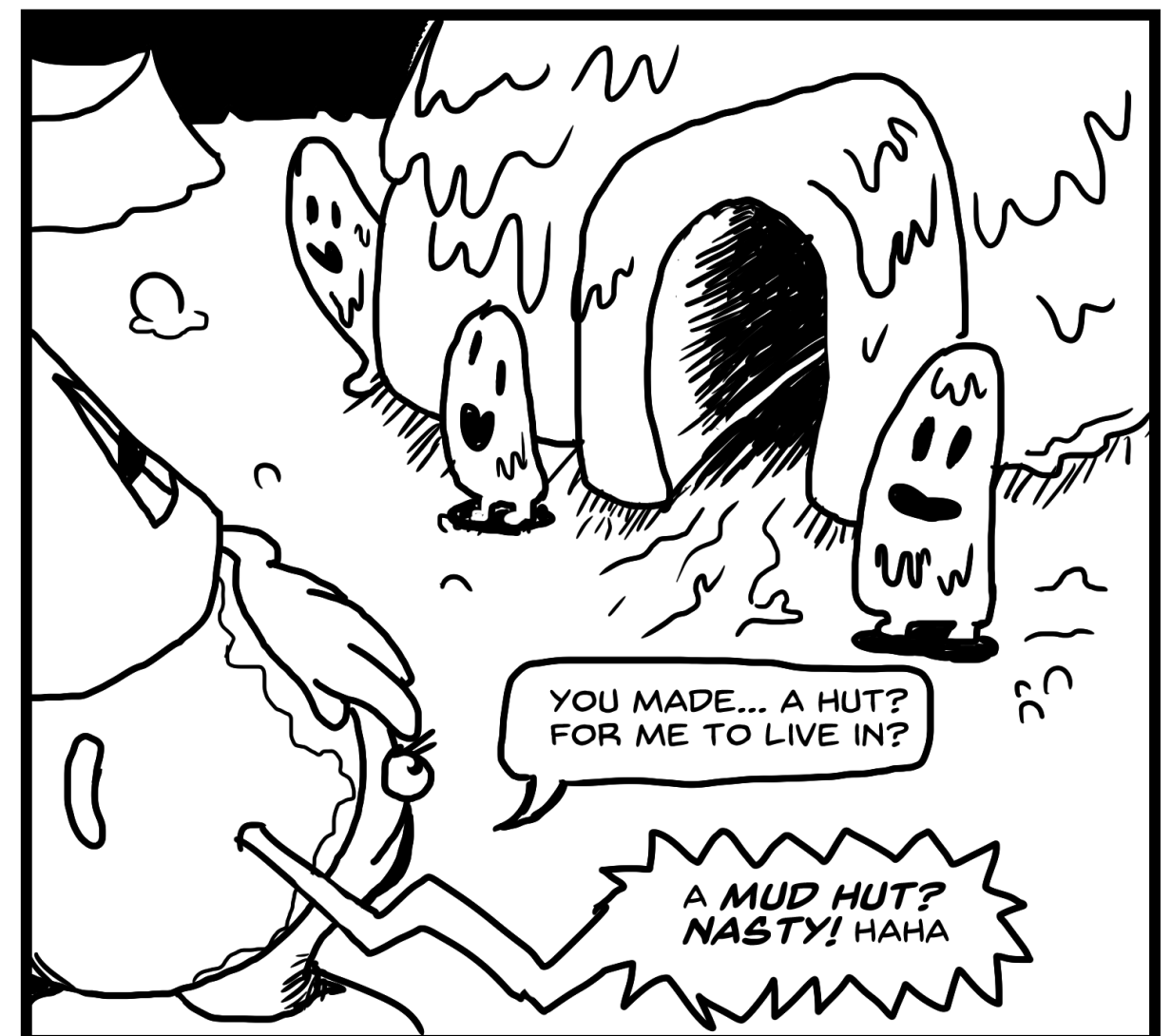
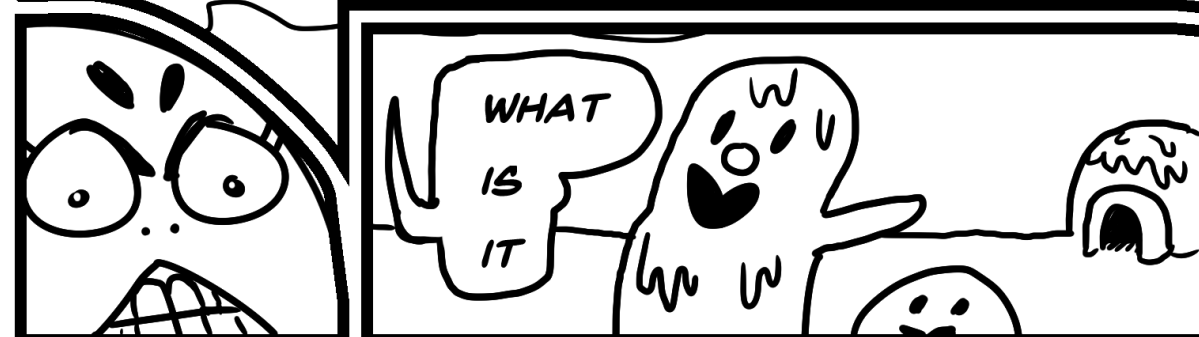
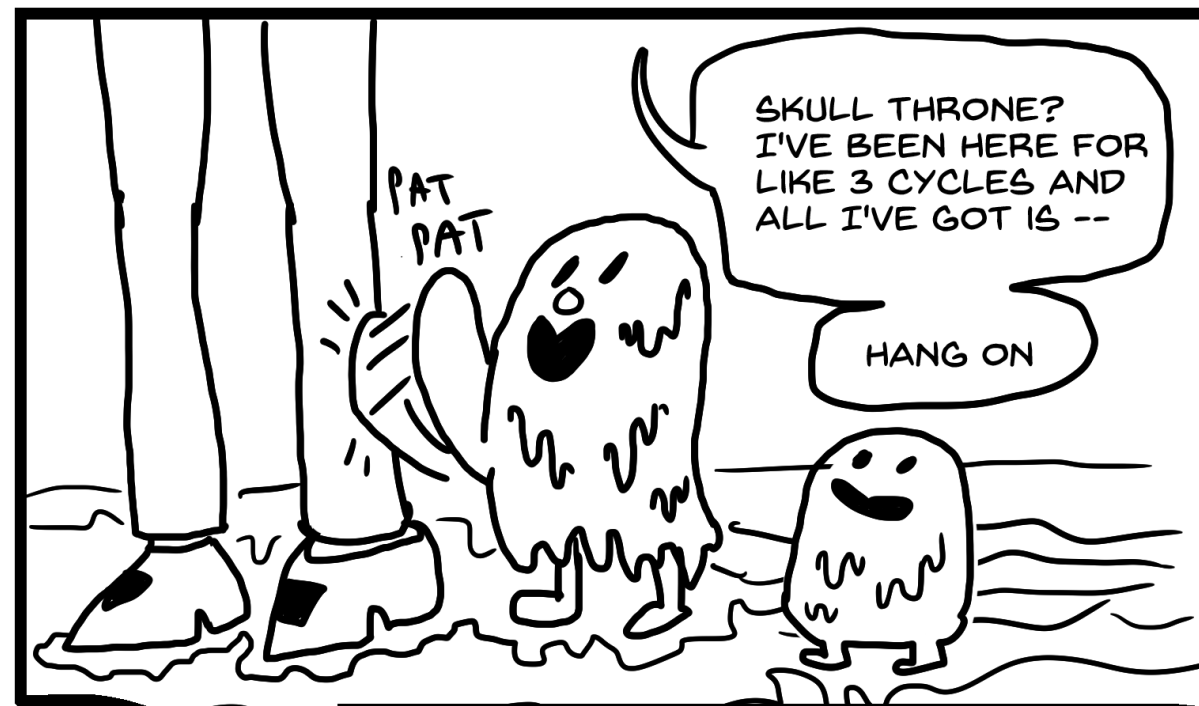
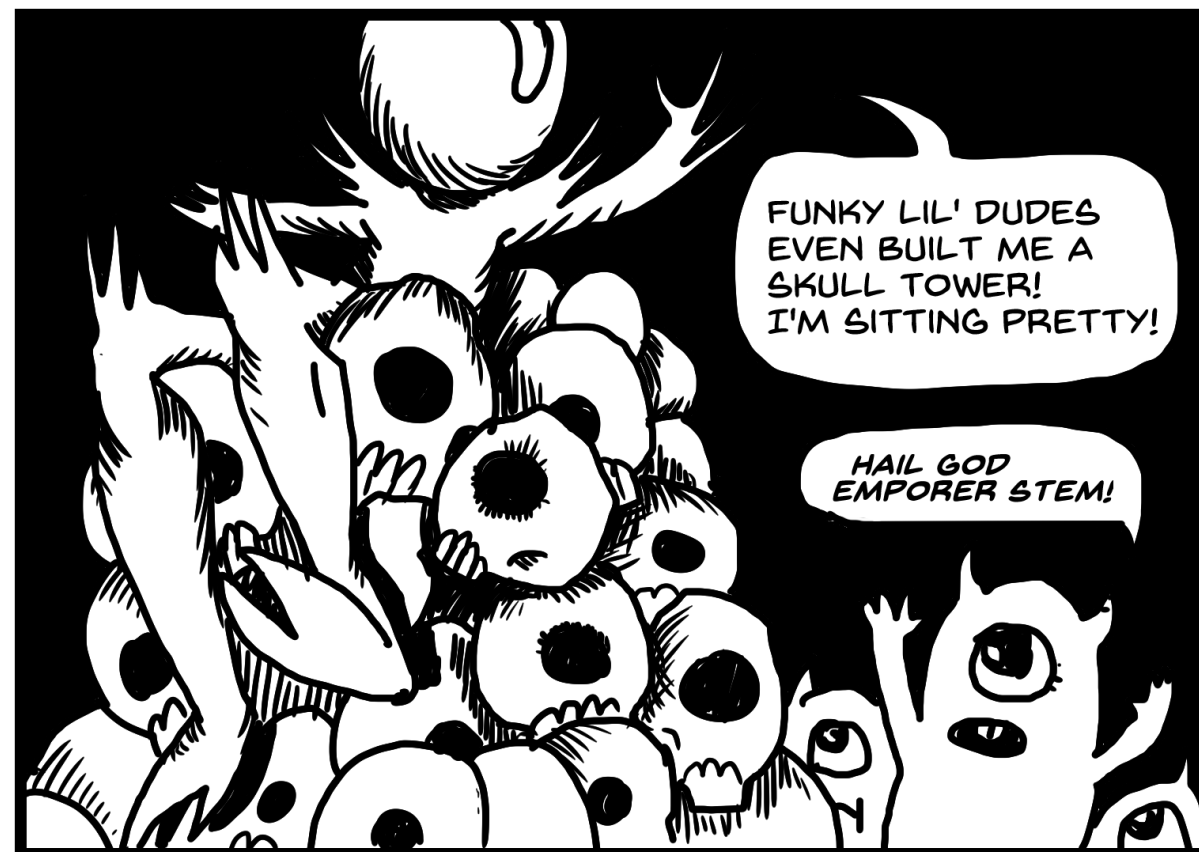
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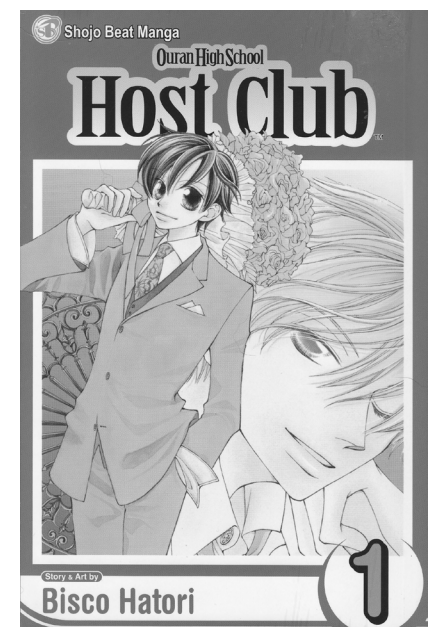
NEVER CLAIMED OTHERWISE

A LOOK AT THE GENDER AND SOCIAL STATUS OF HARUHI FUJIOKA FROM OURAN HIGH SCHOOL HOST CLUB

by Benni Rose

Haruhi Fujioka just wanted a quiet place to study. When all of the libraries at her new school were discovered to be full and loud, she dropped into the chaos that is hidden inside Music Room 3 -- a Host Club comprised of six attractive guys who spend their free time hosting, or entertaining young ladies. The hosts all have their own exaggerated personality traits which fit into a typical Shoyo manga archetype in order to fulfill the different fantasies of their clients. The six hosts immediately mistake Haruhi for a boy because of her outward appearance, and after she breaks an \$80,000 lamp and is unable to pay for it, they end up compelling her to become a host in order to work off her debt. In Ouran High School Host Club the author, Bisco Hatori, manages to deliver a hilarious look at gender dynamics through a character who just doesn't care about what people think of her. Though Haruhi isn't thrilled by the idea of working off her debt, she doesn't actually mind being viewed as a gender other than the one she identifies with. Things only really start to get complicated for her when the other hosts discover that she is a girl, and they all have to hide her gender from their clientele.

the majority of manga characters tend to have huge eyes, little noses, heart-shaped faces, and long hair (typically falling at least midway through the eye, if not longer). Haruhi is no exception to this; though her hair is shorter than the majority of haircuts for manga girls (explained in episode 2 as the result of cutting her own hair after a neighbor stuck gum in it), most of her characteristics could be seen as either masculine or feminine in the manga universe. Arguably, she isn't even the most feminine-looking member of the Host Club; Hunny (the "lovely" type of the seven hosts) has many of the same feminine characteristics as Haruhi, and tends to embrace them more because of his position in the club. Both Haruhi and Hunny have larger eyes and weaker jawlines than the rest of the members, and Hunny is far shorter than Haruhi is. Because of Hunny's child-like appearance Haruhi's more feminine qualities tend to be seen as "younger" rather than "feminine," and because of this she doesn't stand out as more feminine than the other hosts. Though her physical appearance allows her to blend in rather seamlessly, she still stands out from the other hosts because of her gender and her background. Most of the perceptible differences between



One of the reasons why manga is able to accomplish a "gender switch" this effectively is because manga-style artwork tends to give characters of any gender similar characteristics:

Most of the perceptible differences between Haruhi and the rest of the Host Club are actually brought on by class standing rather than gender. Ouran is predominantly a high school for kids of rich parents, and how much money your family has determines your class standing (Class A students are the richest, Class B students are less wealthy but are still rich, etc.); unlike the rest of the students at the school, Haruhi and her father don't have a lot of money. However, because Haruhi is a scholarship student she is given a special status and is placed in Class A. Though she rightfully earned her place in the top class through hard work and good grades, it is still very apparent that Haruhi doesn't quite fit in with the rest of her class. She doesn't have money for a uniform, so she comes to school in the best sweater she and her father could find; she lost her contacts, so instead of getting new ones that she can't afford she uses her grandfather's old glasses instead. Other students, who are able to pay \$3000 out of pocket for a new uniform, look down on Haruhi's clothes, which serve as a physical marker of her economic class difference and contributes to Haruhi's difficulty in feeling like she belongs in the top class.

Haruhi herself doesn't actually care about these differences; she came to the school to learn, and she doesn't really have the need for material things in order to keep her happy. Despite this, she is still noticeably treated differently, and her treatment by others ranges from mere curiosity about "common folk" to rather extreme bullying. The



members of the Host Club themselves, led by Tamaki's (the "king" of the host club, so called because he is requested by seventy percent of the club's clientele) enthusiasm, take quite an interest in Haruhi's life-

style and take it upon themselves to try instant coffee for the first time and "investigate the ramen of the common folk," as Tamaki puts it in Episode 1, leaving Haruhi rather confused because she can't figure out what these "investigations" have to do with hosting. Though the execution is rather off-putting in appearance, the Host Club's actions do come from a genuine wish to understand the way in which Haruhi lives (or, at least, the way in which they imagine Haruhi lives, as a lot of the time their fantasies about her lifestyle are pretty far off the mark), and while Haruhi feels somewhat embarrassed by these awkward moments, they are fairly harmless and this experimenting allows them to better sympathize with those who don't have as many resources available to them.

Not all reactions to Haruhi's social class are harmless, however; one of the guests of the Host Club also takes an interest in Haruhi, and not in a good way. Ayanokoji, one of Tamaki's regular customers, doesn't believe that Haruhi belongs anywhere near the Host Club because of her economic status, and because of this she repeatedly insinuates that Haruhi isn't welcome. At first, Ayanokoji primarily sticks to verbal remarks, referring to Haruhi in Episode 1 as "a kitten that doesn't have a proper pedigree" and making snide comments as to how instant coffee and ramen aren't actually things that the other hosts are interested in and that they're "just messing around" because "that stuff won't suit their taste at all." Because Haruhi is a rather secure person who doesn't care what other people think about her, she shrugs off these comments as irrelevant. As it became clear that Haruhi wasn't just going to leave, however, Ayanokoji's behavior became worse; soon she was hiding blades in Haruhi's textbooks, sticking sewing needles in the seams of Haruhi's uniform jacket, and tossing Haruhi's bookbag out of the top floor window and into the pond below. This moves her behavior from that of verbal abuse to that of phys-



ical violence, and while Haruhi tries not to let it phase her, it still has the potential to cause her serious harm. Haruhi still tries to remain the bigger person through this bullying; the only time Haruhi shows any kind of hurt from these incidences is when her food money is thrown into the pond with the rest of her things and she exclaims "gawd, I wanna cry" at the prospect of not getting it back.

"Though class differences are still important to the group, their attention to them is not an attempt to set Haruhi apart from the group, but a genuine attempt to better understand her."

Ayanokoji's plans to get Haruhi kicked out of the Host Club end up backfiring, and while she's throwing a fit about how "someone needs to throw this commoner out," she manages to get herself permanently banned from the club. Though the other hosts clearly don't understand what "commoner" life is actually like, they do believe that Haruhi's background doesn't matter nearly as much as her attitude towards others. Though class differences are still important to the group, their attention to them is not an attempt to set Haruhi apart from the group, but a genuine attempt to better understand her.

If social class isn't a huge deal for the Host Club, then is gender similarly treated? Well, yes and no. For the majority of the members, Haruhi's gender was fairly obvious soon after they'd met her, and though they knew the truth they didn't feel as if it mattered much. The largest exception to this is Tamaki, who was apparently shocked to

discover that Haruhi is a girl after looking at her ID card. Though it's partially attributed to Tamaki's attraction to Haruhi, once he finds out that she's a girl he does start to treat her more like a girl, periodically telling her that she must "dress like a female," as he puts it in Episode 2, and fantasizing about her as a girl (though these outbursts are generally ignored by the rest of the Host Club, including Haruhi). Though Tamaki does find Haruhi attractive in the \$3000 masculine Ouran uniform that he bought for her in Episode 1, he still puts a lot of emphasis on her physical appearance, which complicates the dynamic between the two of them. Physical appearance isn't a big deal to Haruhi, but Tamaki thinks being attractive is one of his greatest traits, and he seems to project his belief in the importance of appearance onto others. While Tamaki may be able to spend an exorbitant amount of money to buy Haruhi clothing that he later decides he doesn't want her to wear anymore, Haruhi doesn't have the financial means to do the same, and his behavior highlights the fact that she can't use her living allowance to buy new clothes, let alone to buy "feminine" clothes just to satisfy him. Despite the manga flipping gender ideals upside down, Tamaki sets that progressive outlook on gender back a little ways because the gender stereotypes are so ingrained in him that he believes that Haruhi needs to have long hair and wear dresses and try to be "pretty." This isn't necessarily a bad thing; in fact, it actually adds a bit more realism to this fantasy of a manga, as having every single character not caring about gender differences would take away much of the story. Though Tamaki's behavior drives Haruhi up the wall, it's not unrealistic behavior (and for a character like Tamaki, a little bit of realism goes a long way).

"Despite the manga flipping gender ideals upside down, Tamaki sets that progressive outlook on gender back a little ways because the gender stereotypes are so ingrained in him that he believes that Haruhi needs to have long hair and wear dresses and try to be 'pretty.' "

What should also be taken into consideration is that Haruhi's social class was predominantly responsible for the other hosts mistaking her for a boy in the first place. Haruhi didn't have the privilege of being able to afford a girl's uniform of her own, so she ended up wearing pants and a sweater to school, making her appear rather masculine. While Haruhi doesn't really care about material things, chances are that if she did actually come from a family who could afford to pay for a uniform, she would have had a feminine uniform. The hosts (and every other student at the school, for that matter) all associate Haruhi's appearance not just with being lower-class, but with being a lower-class boy. They don't quite seem to comprehend that it can be more difficult for people in lower classes to obtain fancier clothes like dresses and skirts to wear on more than just special occasions. Although dresses and skirts don't really seem to be Haruhi's style, it is generally assumed by the culture at this school that boys are the ones who wear pants and girls are the ones who wear dresses, and any reversal in this standard is practically unheard of.

"Though Haruhi doesn't feel the need to specify what gender she would like to be treated as, she does still seem to acknowledge that, in many circumstances, there are privileges associated with being treated as a guy, such as being taken more seriously and not being "othered" by other guys."

And what does Haruhi herself think about her gender's role in this school? As she says repeatedly, Haruhi really only ever wanted to find a place to study. She doesn't react when the hosts refer to her with he/him pronouns, and while she didn't like the circumstances that led her to becoming a host, she does seem to enjoy entertaining the ladies quite a bit. When Tamaki finds out that she's a girl in Episode 1, however, she says "I figured it would be easier if you thought I was a guy." This could be a little problematic because it implies that she believes she would have been treated differently if they believed she was a girl from the start, and that she wouldn't like being treated that way. Though

Haruhi doesn't feel the need to specify what gender she would like to be treated as, she does still seem to acknowledge that, in many circumstances, there are privileges associated with being treated as a guy, such as being taken more seriously and not being "othered" by other guys. Although she says that she doesn't care, Haruhi might actually feel grateful for the way in which the other hosts took to her.



The impact made by gender and that made by social class in Ouran High School Host Club are not mutually exclusive from each other; rather, they tend to play off each other to create character dynamics that complicate the relationships present in the story. In most cases (more so in the case of Tamaki than in the case of Ayanokoji), the situations that arise between Haruhi and other characters stem from the way she presents herself rather than from preconceived notions about gender and class. She presents herself as someone who is so comfortable with her class and her gender that she doesn't really mind when someone interprets her the wrong way. Rather than making a big deal out of how wrong other characters misconstrue her, she feels secure enough with herself not to let the misunderstanding bother her (at least, not before it threatens her well-being). What makes her stand out most from the rest of the Host Club is not her gender or her social class, but the true self-confidence she shows to the rest of the world; that tells us more about her than her outward appearance ever could.

References

Hatori, Bisco, Gary Leach and Kenichiro Yagi. Ouran High School Host Club Vol. 1. San Francisco: Viz Media, 2005. Print.

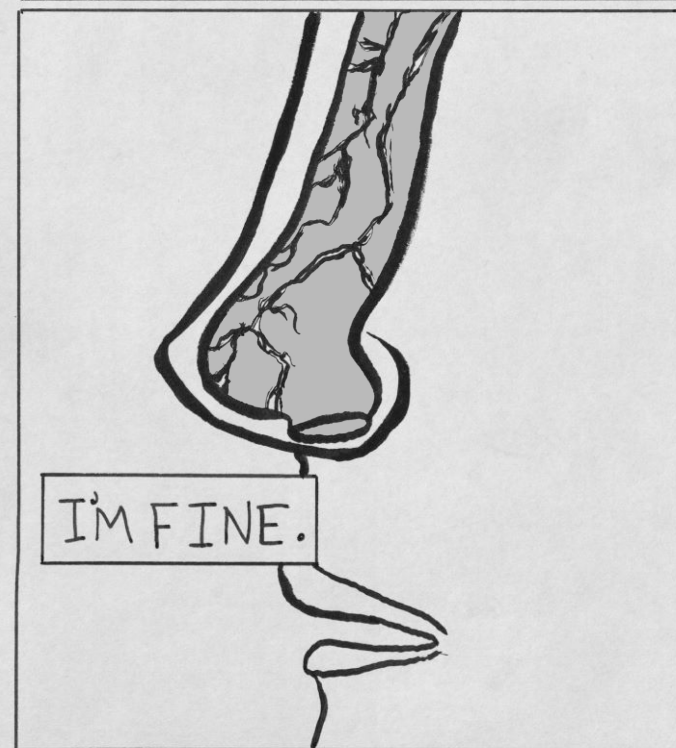
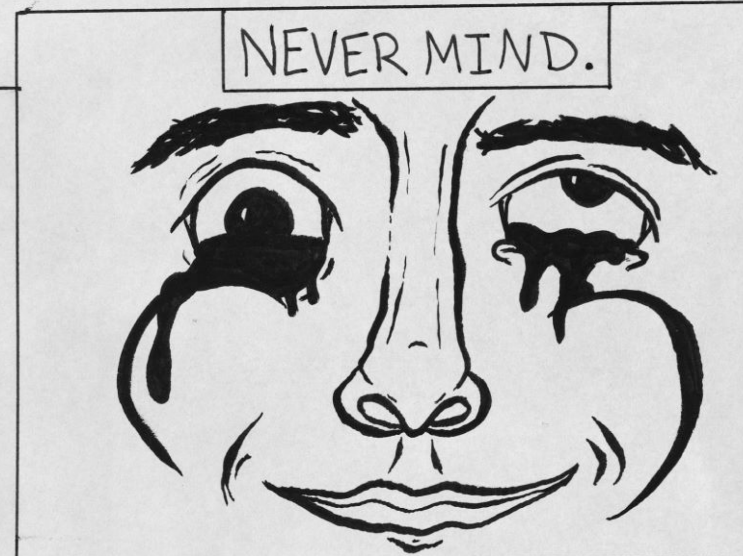
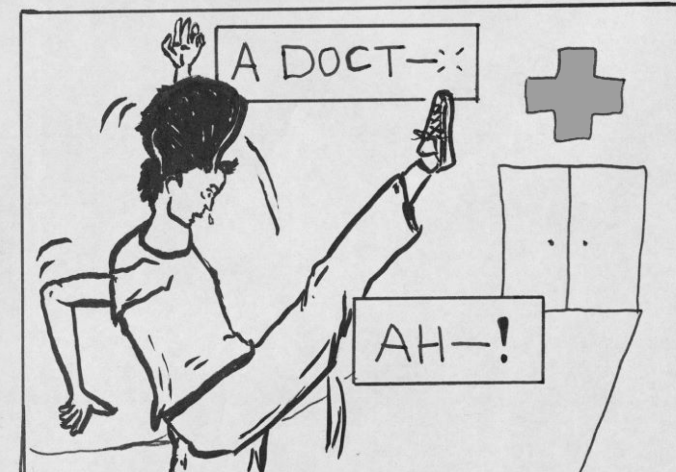
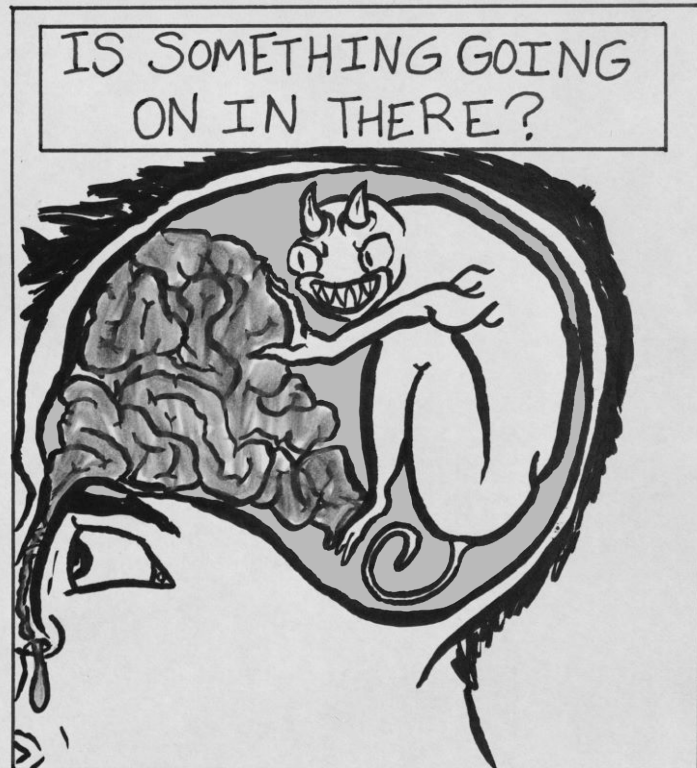
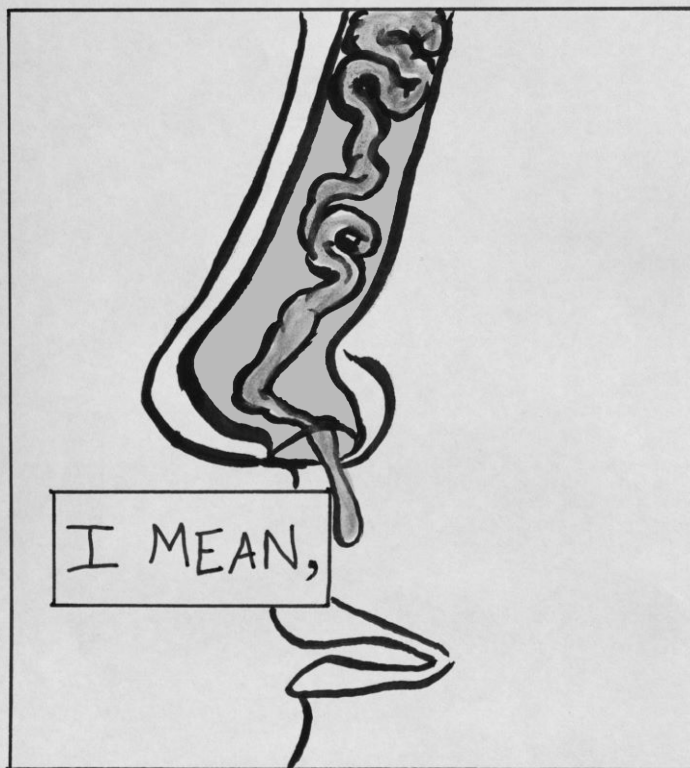
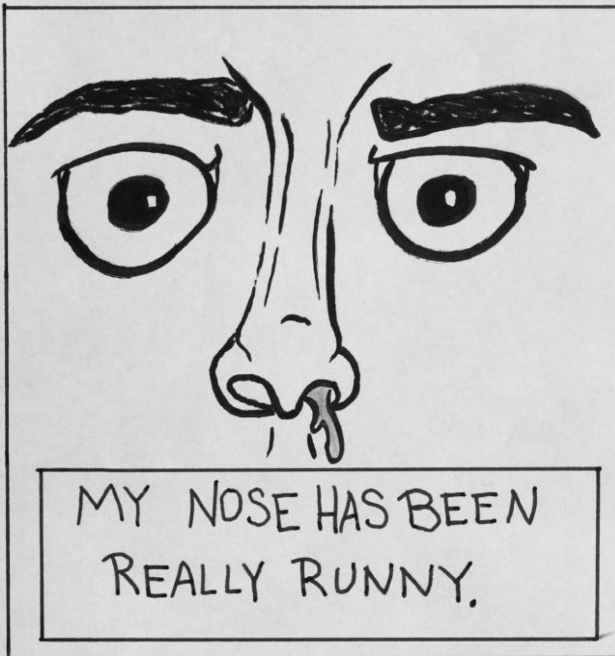
PARALLELS BY MARZ



Drip Dropsy

Or, "That Weird One with
the Nose Thing"

BY TYLER CRISSMAN



MY REAL LIFE IS
MY VIRTUAL LIFE...
MY REAL SPIRITUALITY
IS MY VIRTUAL
SPIRITUALITY...
THAT'S WHY I
COME ONLINE
EVERY DAY.

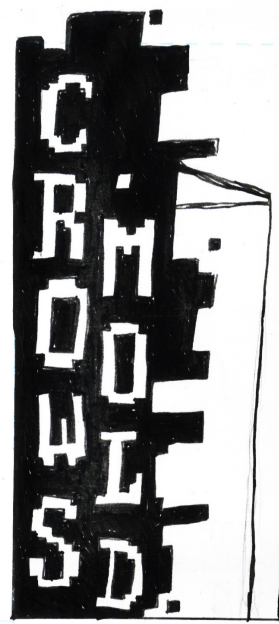


WITH THE DATA OF
THE VIRTUAL REALITY
HEADSETS OF A FEW
MORE OF US INFECTED
USERS, OUR
ALGORITHMS SHOULD
BE COMPLETE.



THE PROSPECT
OF SPEAKING TO GOD..
PEOPLE WILL PRACTIC-
ALLY BE LINING UP TO
BECOME INFECTED.

UPON MONITORING
USERS I'VE FOUND THIS
NEW USER-- HE SEEMS LIKE
HE WOULD BECOME EASILY
INFECTED AND PROVIDE US
WITH SOME VALUABLE
HEADSET INPUT.



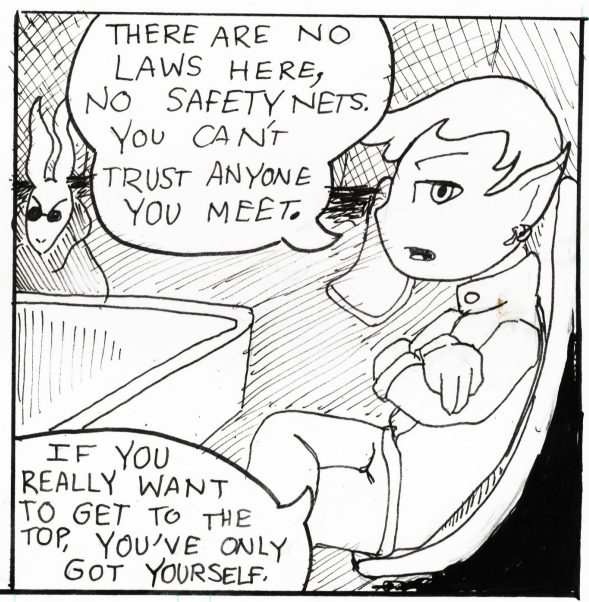
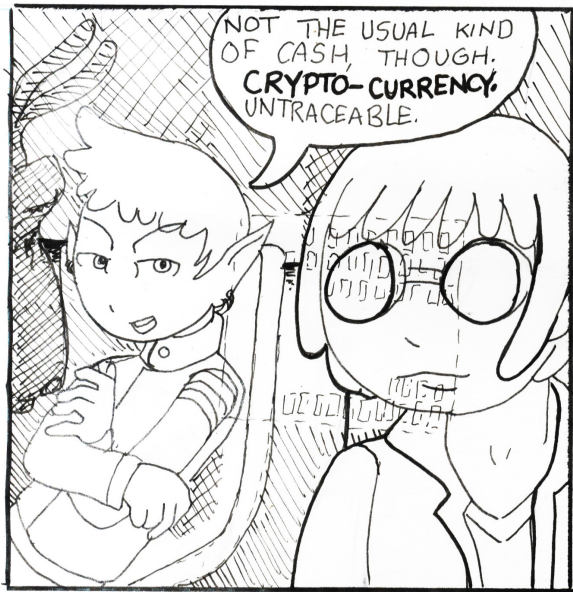
WATCH
PET ♀
♂ SHOW
LIVE 2NITE

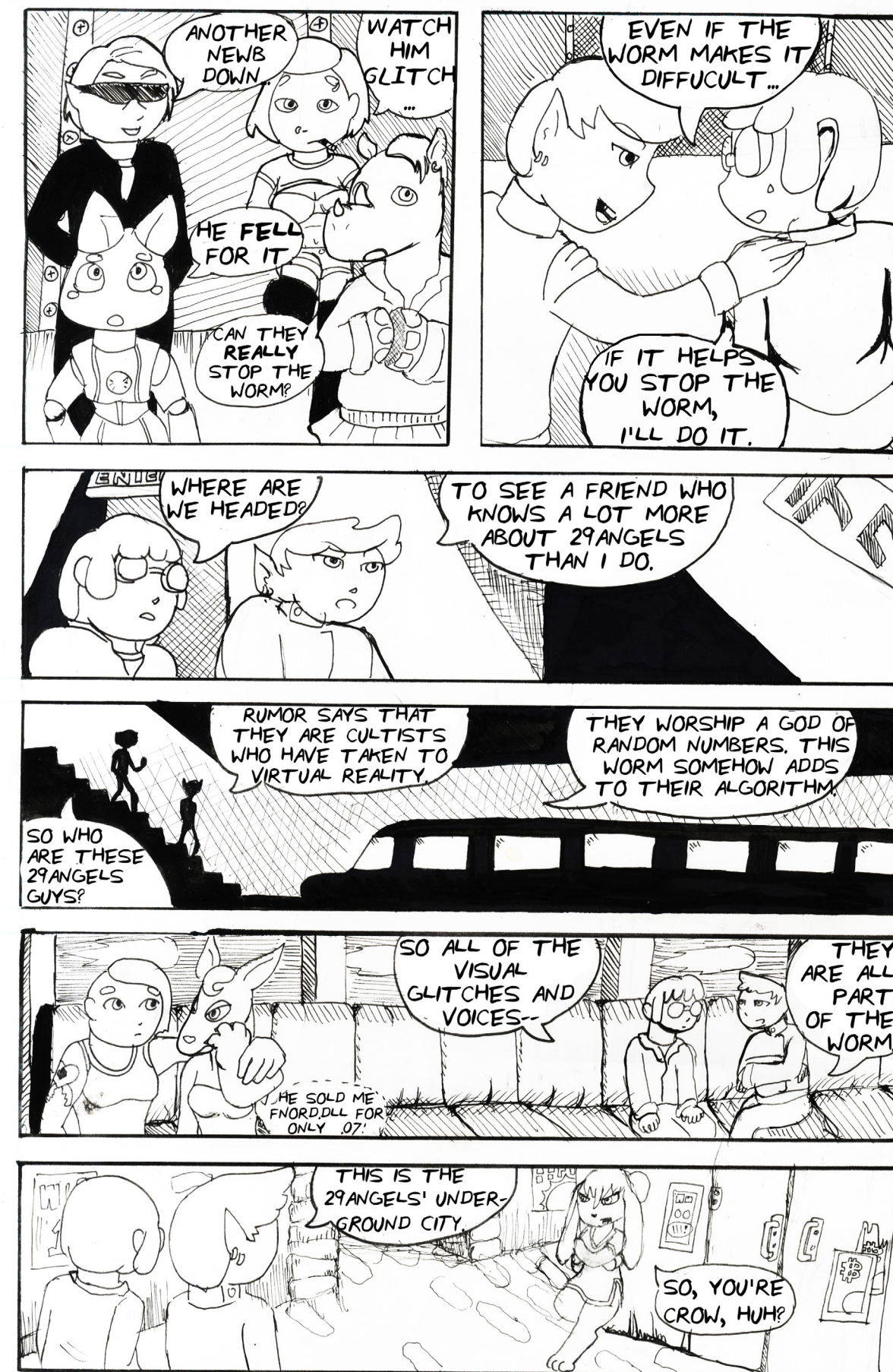
HEAVEN
ALWAYS
OPEN

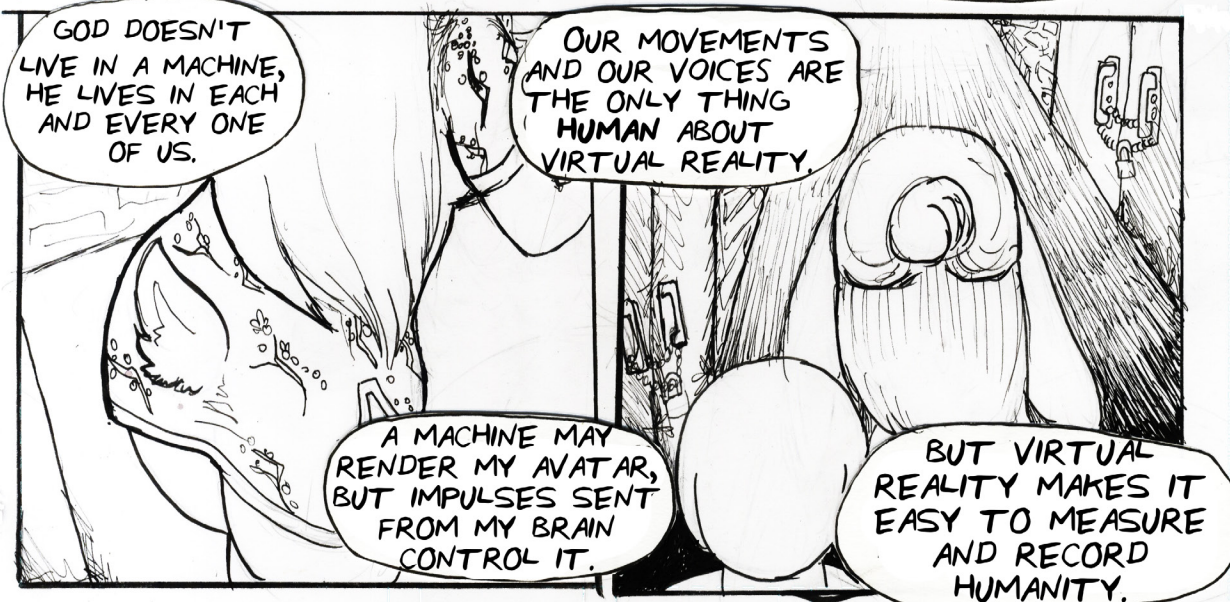
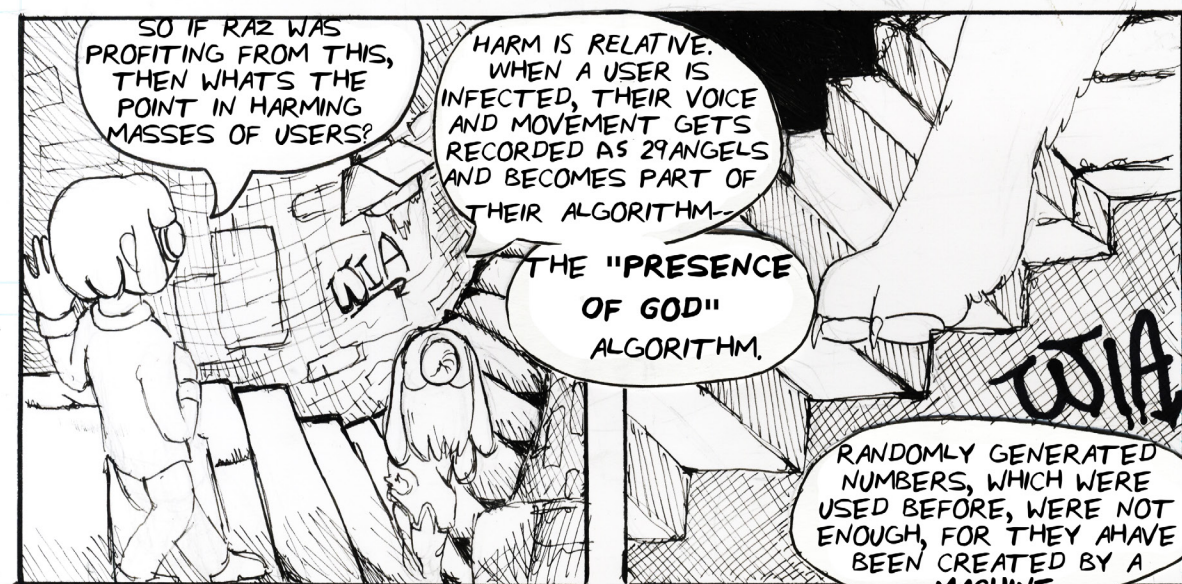
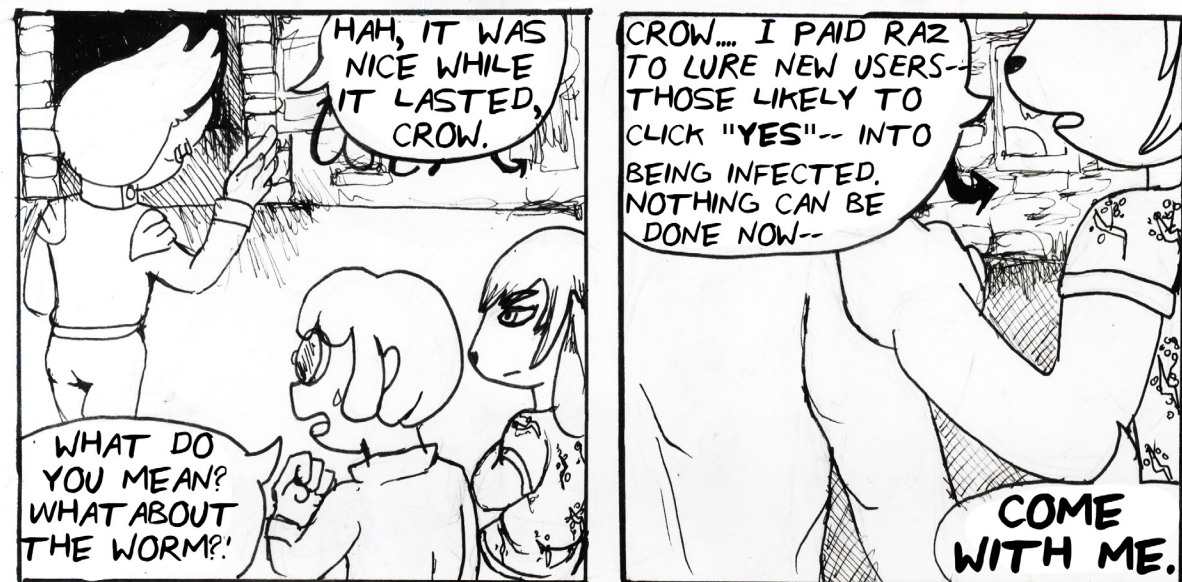
IN A VIRTUAL
WORLD IN THE
NEAR FUTURE

IF REAL WORLD
IDENTITY DOESN'T
HAVE BEARING HERE,

THEN WHAT
DOES?







LAST REQUEST

WRITTEN BY
ROBERT LOPEZ

ILLUSTRATIONS BY
EVAN SCHLESINGER

QUINLIN'S LAPTOP
IS IN EVIDENCE...

WE HAVE ONLY
1 SHOT AT THIS.

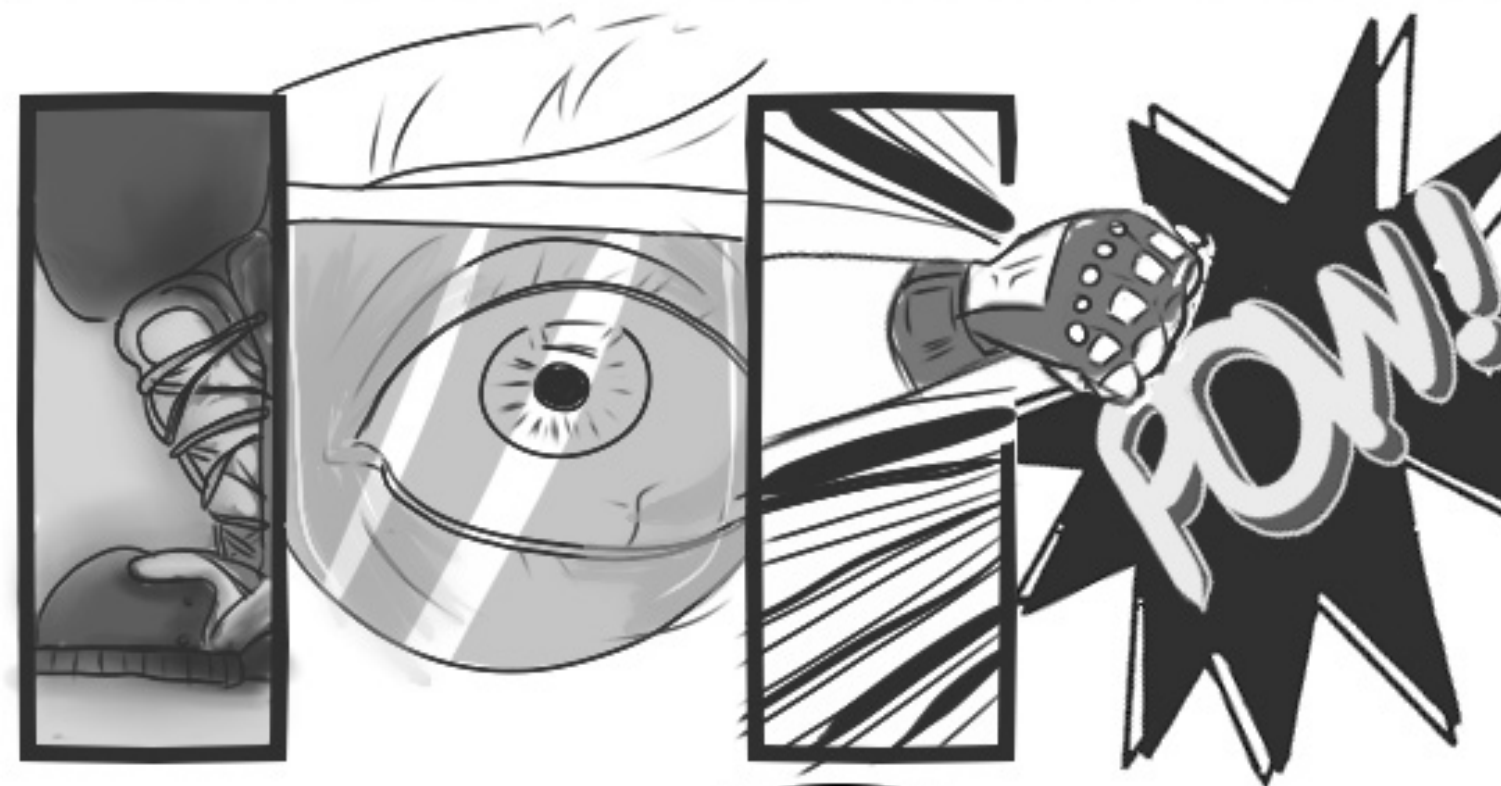
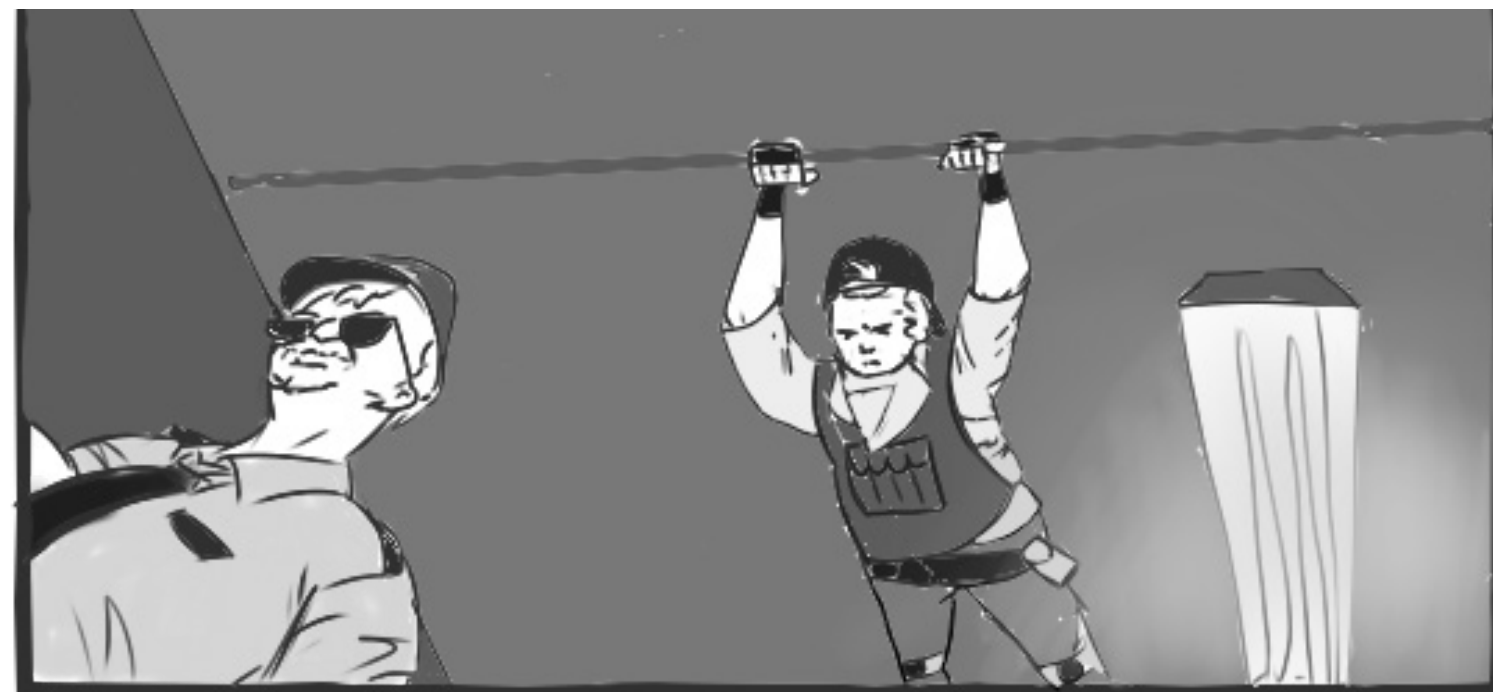
SO GET
IN THERE.

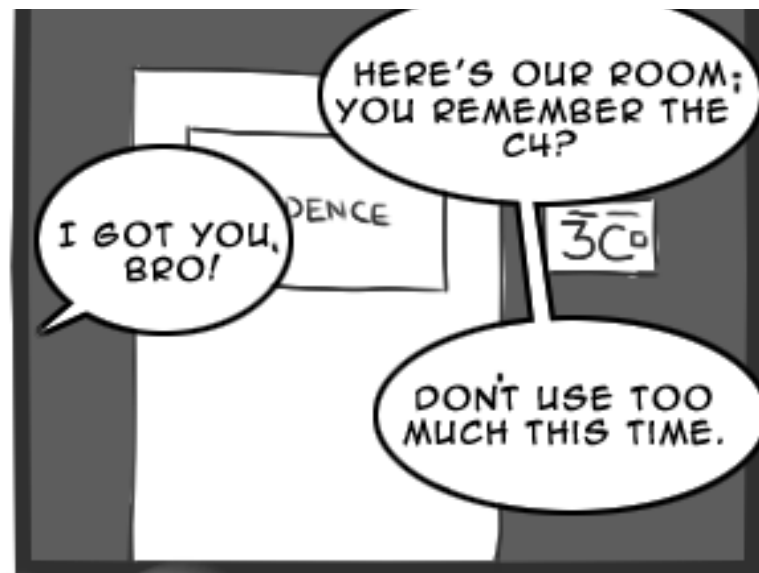
YOU'LL HAVE 20 MINUTES
TO DELETE THE DATA ONCE
YOU'RE IN.

BE SAFE.

BE SMART.

AND DON'T GET CAUGHT.






YOU REMEMBER TO DELETE HIS PHONE TOO?




THE END

PUDDLE JUMPER


WRITTEN BY
CODY ORMSBEE




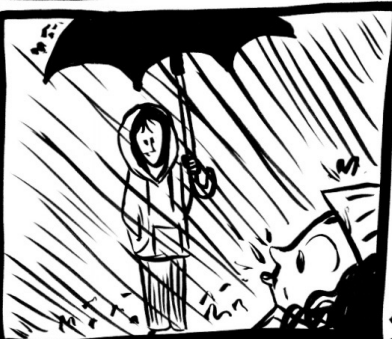
ART BY
ERICK WONDERLY




WHEN IT
RAINS...








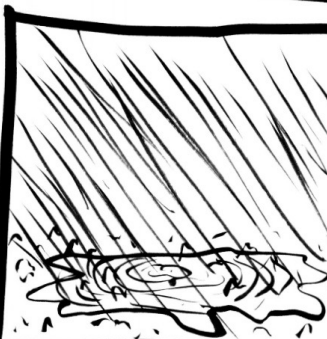
I LIKE TO JUMP
IN PUDDLES.



WHEN IT
RAINS...



..THERE'S A
SHIMMER IN THE
AIR...



...ALMOST LIKE
THE WORLD ISN'T
REAL.



AND IF THE WORLD
ISN'T REAL....

Peck
Peck







...THEN IT CAN BE
WHATEVER I WANT
IT TO BE.

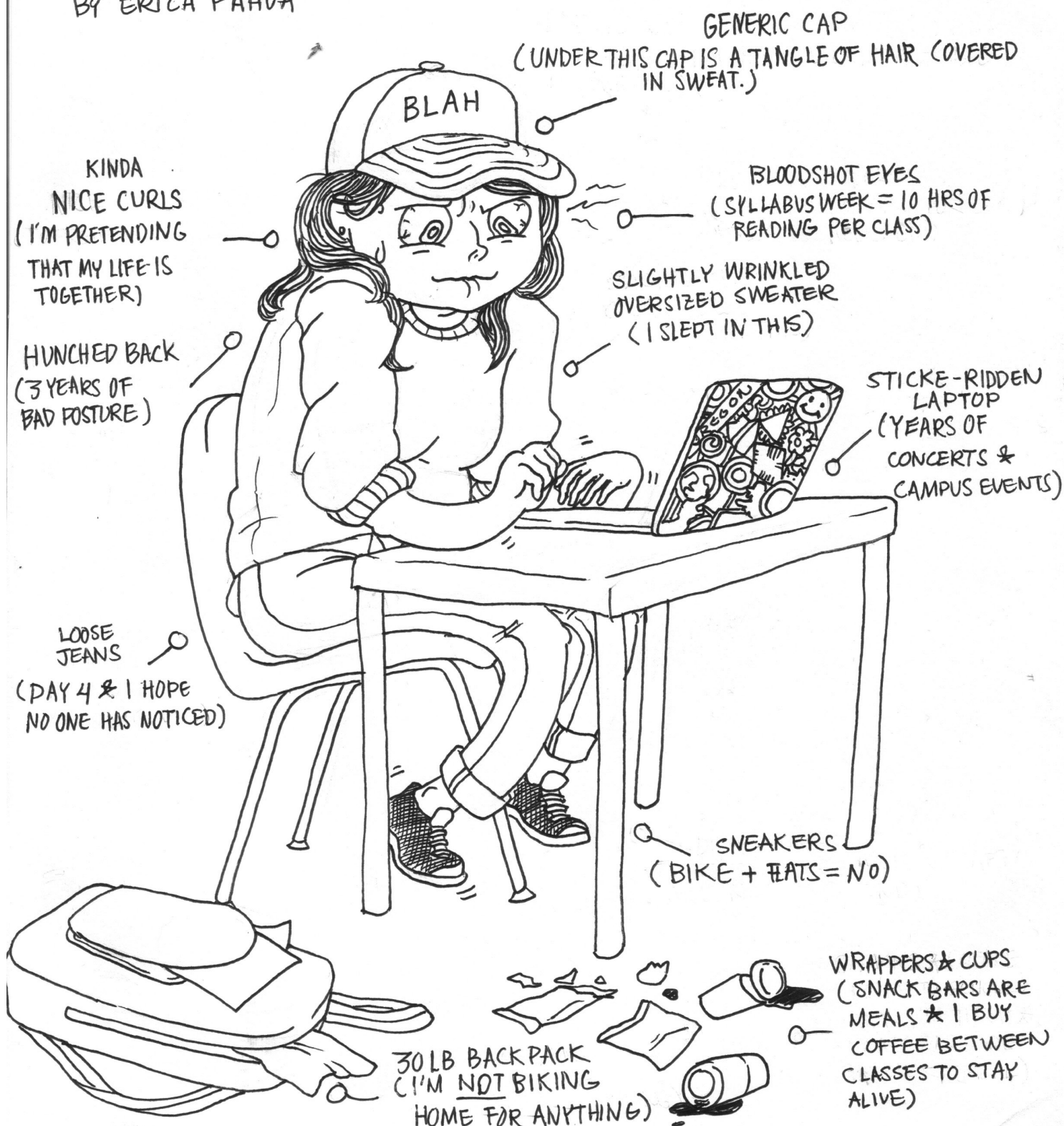


... SOMEHOW...

EW

THIS IS JUST DAY 2 of my DORM YEAR

BY ERICA PAHUA



FROM JAPAN TO US

BRINGING MANGA AND ITS HISTORY OVERSEAS

An Interview with Frederik Schodt

- Conducted by Lauren Bryant

*Frederik Schodt is a translator, writer, and conference interpreter. He is well known for his books about the world of manga and Japanese culture, such as *Manga! Manga! The World of Japanese Comics*, as well as his translation of the manga *Astro Boy* by Osamu Tezuka. His new book, *The Osamu Tezuka Story: A Life in Manga and Anime*, discusses the life and work of the man often called the father of manga. His website is <http://www.jai2.com/>*

Frederik Schodt: Well, I just thought that they were amazing to me. When I was twenty years old, I was in Japan, attending a Japanese university, and at that time a lot of college students were reading manga. The manga were kind of a symbol of bachelor identity. It wasn't long before then that manga had been read mainly by children. But more and more college students and working people were reading manga. In my dorm there were plenty of people reading these big, fat magazines, and I started reading them, too. At the same time I was trying to learn Japanese, and I was in a very intensive program. My roommates and other people we knew at the university were all reading manga instead of studying. So that's how I got started, and I just found them fascinating. For me they were kind of an entry into Japanese culture, but they were also a real eye opener, because I had always liked comics but I was never a real comic book freak or anything like that. And when I read them I realized that comic books were capable of doing a lot more than most people thought, that they could be used to tell stories about anything. And I think that's what struck me most. I started reading stories like Osamu Tezuka's *Phoenix*, and I was amazed. I had no idea comics could be used to tell a story like that, because *Phoenix* is this 2000 or more page long epic that converges on the present, past and future. And at twenty years old, I was very impressionable and trying to figure out how the world works, and I had never thought that comics could deal with something like that. That was one of the entry points for me, and I got quite hooked.



Art Ducko: What about manga initially captured your interest?

AD: Another question I have is how do you decide what you want to translate? You've done a lot of

Osamu Tezuka’s stuff, but what makes you decide what you should translate in general?

FS: Well, at this point, I’ve been around so long. I really only translate things if I think there’s utility in them. I guess everything I do is kind of niche, actually, so it has to be something that I think is important in some way. I’ve translated not only Tezuka but other works as well, but I think I’ve enjoyed translating Tezuka’s work in particular. For one, I like his work, and in addition I had an association with him when he was alive, so it’s fun for me to translate his stuff. But having said that, I don’t really translate that many manga. Some people think I make a living translating manga, and nothing could be further from the truth. I don’t know anybody who makes a living translating manga; I think you have to just do it for love. So in my case, I can only do it if I have a certain amount of time, and I also have to think that it’s of value. And I think also I’m probably outside of the mass market. I don’t think that any publishers who want to do mass-market work will come to me; I’m too much on the fringe at this point. So I just do what I think is of value, if there’s an opportunity.

AD: What are some things that should be kept in mind when translating from Japanese to English?

FS: My goal is always to create a translation that

reads naturally in English, but is still as faithful as possible to the Japanese. It’s not always easy, of course, but that is the goal. In manga, as opposed to literary translation, the image always controls what you can say. In other words, the image has primacy over the text.

AD: How do you deal with passages in a manga that don’t translate well to English, either because of the differences in language or culture?

FS: You just have to find ways to work around the obstacles. The most difficult things to translate are jokes and puns that combine words and images. Then, you may have to think up an entirely different joke, to at least create something that works with the image and seems natural.

AD: How do you deal with formatting differences (such as when the text takes up different amounts of space in each of the languages)?

FS: In English, you often have to cut the translation and be quite brutal. Sometimes, you can also change the shape of the word balloons to make more space for the text, but that takes a lot of labor and time. Japanese manga often use very vertical word balloons (since the writing is usually vertical), and that is a problem, because English looks weird if all the words are stacked on top of

each other, and there often is not enough room in the panel to redraw the speech balloon to make it more horizontal.

AD: What else might be important for promoting the accessibility of manga to people in other parts of the world?

FS: There is a tendency in North America for many manga fans to want their translations to be as “authentic” as possible, which to them means to be as close to the original Japanese as possible. This extends to page reading order (insisting on books being printed and read right to left), and wanting the text to be quite literal (often with sound effects not translated, and with lots of Japanese words like “sensei” and “onii-san,” etc., left as-is). This is fine for fans but not so good for the greater public, and in the long run may hinder the popularity of manga outside of fan circles. It’s just something for fans to keep in mind.

“Eventually, maybe, American comics and Japanese manga will all blend together”

AD: What do you think it is that made manga rise in popularity outside of Japan recently?

FS: I think that when more people realized that the comic medium—which was really developed in the United States, and sort of refined in a different way in Japan—had huge potential, that it could be used to depict amazing stories and develop characters just as well as a novel or a film, that was when manga got significant recognition abroad. I think Japan’s manga had already set out to explore that potential, maybe more than American comic books did for a long time. Currently, I think there are a lot of fascinating things being done in North American graphic novels. However, for a long time I think there was a stagnation in the market in America, so I think Japanese manga seemed really fresh, and maybe they still do. On the other hand I think that Japanese manga are sort of on the verge of becoming a part of American culture, kind of like sushi. In California, at least, sushi isn’t really Japanese food anymore. It’s really just a part of

American food.

AD: (Laughs) That’s true.

FS: Manga, I think, are on the verge of becoming like that—and anime, too. Eventually, maybe, American comics and Japanese manga will all blend together. You can see how Japanese manga really influenced American comic books a lot in the last fifteen or twenty years. Even in many of the superhero books, the eyes have gotten a little bigger, the women are a little softer looking, the layouts are clearly influenced by Japan. Even the printing, with the use of paperback books and the graphic novel format, takes inspiration from Japan. You can see there’s a lot of manga influence. But I don’t think comics will ever be as popular and pervasive in America as manga are in Japan, because it’s just a different culture.

AD: How do you think manga has evolved over time, from its early Astro Boy days to now?

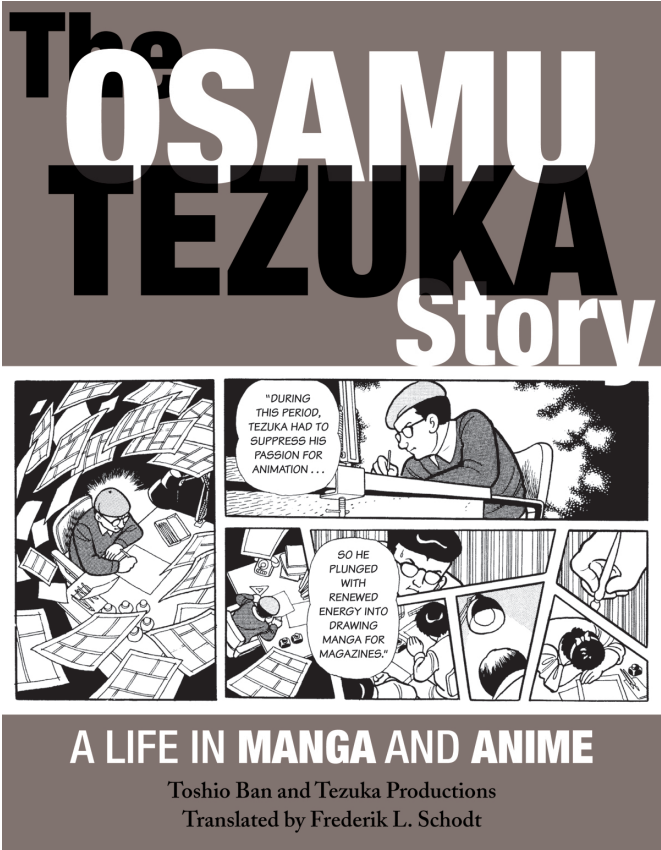
FS: When you say manga, there’s always the issue of what manga is. If you’re talking about what most people in America think manga is, it’s just Japanese comic books. Since Astro Boy days, then, manga has become noticeably more visual and less text-oriented, especially manga for children. The layouts have become much more dramatic, and the artwork in general has gotten better, and has certainly evolved stylistically. However, there’s a sameness to a lot of manga today, the sort of mass-market manga, which I think is unfortunate. At the same time, the level of professionalism has risen quite a bit, and people can just find whatever kinds of stories they want. When Tezuka drew Astro Boy in 1952, there were more constraints on artists about what they could use, and Tezuka himself was limited to the number of pages he could do.

AD: I know we’ve already talked a little bit about Osamu Tezuka, but I was hoping you could talk a little more about why he’s such a special figure, and why his work was really significant.

FS: Tezuka and his work can be looked at in a variety of different ways, but one of the biggest things he did was to create the framework of the modern



manga industry. That is, he set the precedent for the practice of taking manga that were serialized in magazines, and then turning them into paperback books, animating them for television, and merchandising them. He basically created that framework when he animated Astro Boy, because that was the first thirty-minute Japanese animated TV series. Until that point in Japan, they'd mainly been showing American animation, like The Jetsons and The Flintstones, that sort of thing. But Tezuka created this other framework, showing people how to serialize a manga in a magazine and animate it for TV, setting up the manga-anime-merchandise cycle that is really a hallmark of Japan. That franchise framework is arguably the biggest impact Tezuka made, but if you really look at all he's done, there are other areas where he was obviously a huge influence. In a way you could say he also established the framework for girls' comics, with Princess Knight, or Ribbon no Kishi. He worked in every genre, really, and in doing so he became one of the main people who would popularize the long-format story manga, which is one of the biggest things I think he contributed to. I could go on and on. That's what the recent book I translated, The Osamu Tezuka Story, is all about, because there's just so much to say.



AD: Yeah, there's a lot of stuff to say about him, clearly, given the size of that book. (laughs) Specifically, Astro Boy was a very popular comic, and I was wondering, is there anything interesting about Astro Boy that makes it very significant in the manga world?

FS: Well, for me, yes. And in Japan, of course. Astro Boy, or Mighty Atom as he's called in Japan, is a nationally iconic character. In North America you might think of Donald Duck or Mickey Mouse, and in Japan Astro Boy is at that level (fig. 4). But for me, personally, when I translated the series for Dark Horse, I was amazed because Tezuka started drawing it around 1951 and '52, and drew it for many many years. But if you go back and read those stories, although Tezuka aimed them at the main manga demographic of ten-year-old boys, you can tell that he was an incredible intellectual and was probably entertaining himself as he explored many ideas that have a lot of relevance to us today. I think some people might laugh when I say this, but if you go back and read the Astro Boy series, they were almost prophetic in some of the problems that he envisioned with artificial intelligence, man-machine interfaces, and suicide bombings—all within this genre of entertaining manga for basically ten-year-old boys. I just find that extraordinary.

AD: Yeah, that's the impression I got from what I've read.

FS: Yeah, and there are themes of civil rights, racial discrimination, and all these other things that you would never expect in a comic for ten-year-old boys in 1952.

AD: What are your thoughts on the rise in popularity of anime? I know I'm going away from the comic bit, but I've noticed that a lot of people I know will say that they've watched the anime rather than having read the book, and I'm curious...do you have any thoughts about that?

FS: I think in America that's the way it's always been. People in North America tend to see the anime and then, if they really like the story, go out and buy the manga. That's starting to happen more and more in Japan now, I expect, but tradi-

tionally, people would read the manga, and then they'd get hooked on the anime. Now, I think it's flipping, but in North America, that's the way it's always been, I think. Anime is just so much more accessible, you can get it anywhere—legally, illegally—and it's really easy for companies to localize it, and subtitle it and dub it. Manga takes more time, in a way, to issue. I think in North America it's always been that way—they gravitate to the anime first. It's more accessible and more mainstream. Then, after they're introduced that way, they might go out and get interested in the manga, and become a manga fan. That's my impression. It might be different if you're into drawing and artwork, though, because then you may want to go to the manga first. But I think for most young kids in America, the manga they read are probably manga that are being shown or streamed as anime. If you look at the best-selling manga list, there's almost always an anime of those series.

AD: What would you recommend for somebody who's just discovering manga? They've never re-

ally read it, never looked at it before, and now they're interested—which hopefully some people will be by the end of this interview!

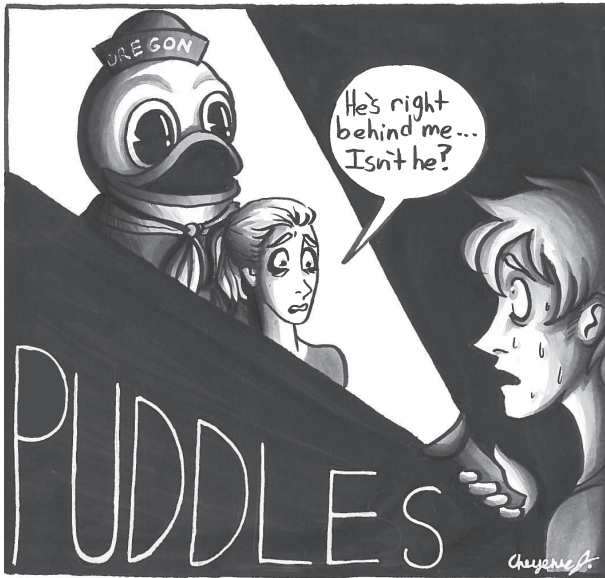
FS: Well, they should pick a subject they like, and then they'll probably find a manga related to it. Not everything is translated into English obviously, but in Japan you can find a manga about anything. So if you're into studying the constitution or the tax code you can find a manga about it, or if you like mysteries there's a manga. And even in America now there are so many manga translated that I think the thing to do is find a thing you like—maybe you like graphic novel stuff, or maybe you like adventure; every reader is different. But that's what I'd do; I'd just think about what it is you're interested in, and then look for the manga. And don't just try and focus on what's everyone's talking about in the main market all the time. There's a lot more out there than the best-sellers.

AD: Well, thank you for that interview!

FS: You're welcome!



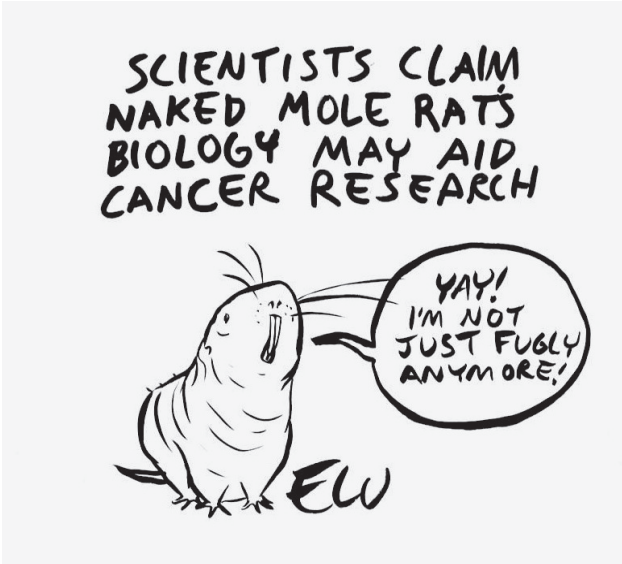
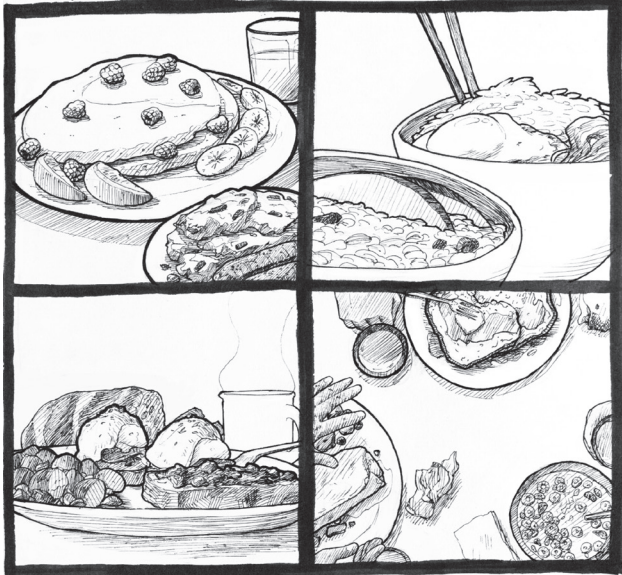
Deep Fried Duck Strips



By Lauren Amaro

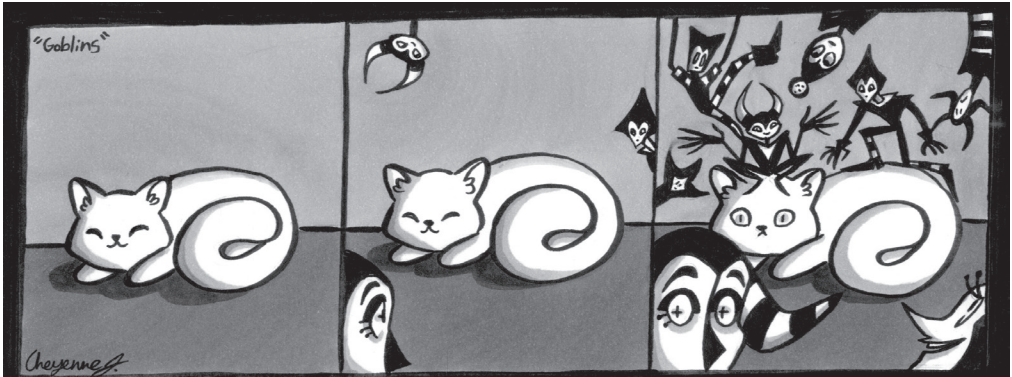


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Kaitlyn McElferty

Ethan Moats' Modern Marvels: Flying Snails



By Anna Warnecke



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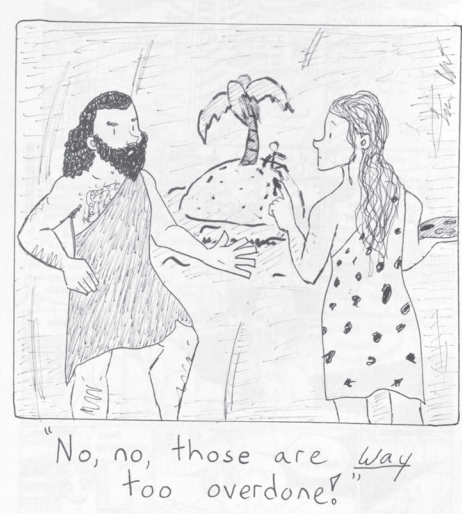
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